

Kilrush Opera Society

PRESENTS

A Week of Opera

AT MARS THEATRE, KILRUSH

RIGOLETTO

(Verdi)

MAY 30 - JUNE 1

JUNE 3 - JUNE 5

MARITANA

(Wallace)

MAY 31 - JUNE 2

JUNE 4 - JUNE 6

céad míle fáilte

Centre Balcony . . . 12/6

Side Balcony . . . 10/-

Parterre . . . 7/6

Side Parterre . . . 3/-

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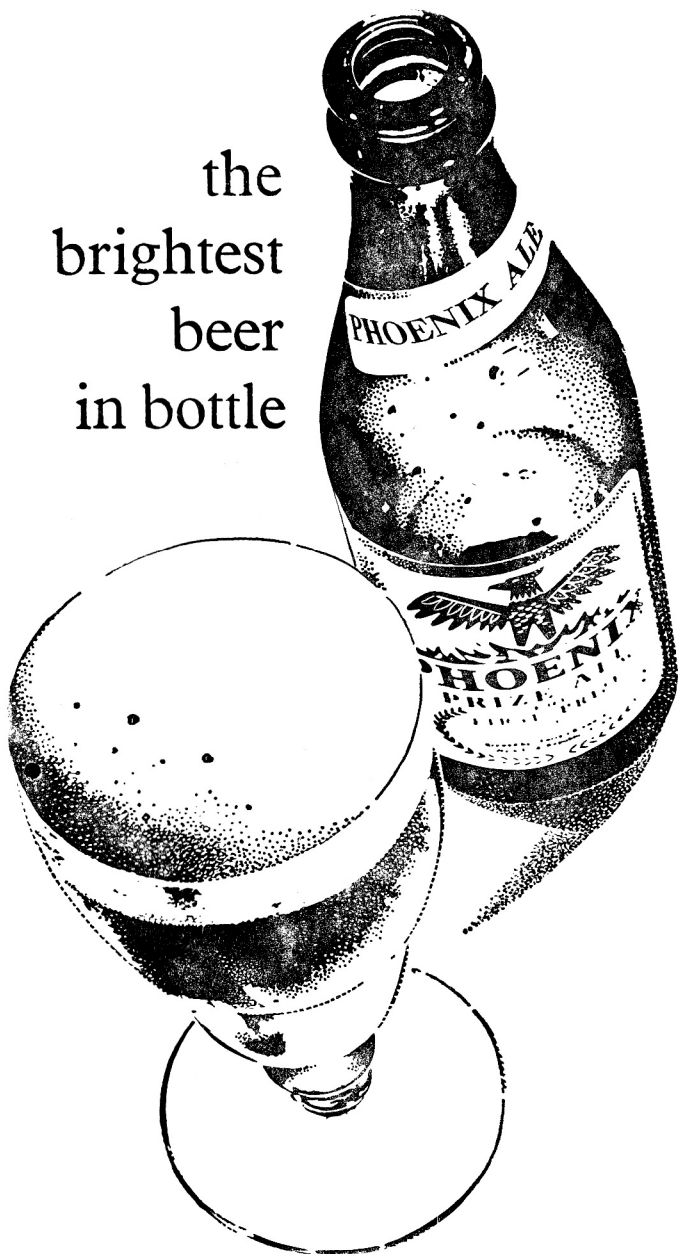
May 30th to June 6th

1965 SEASON

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Souvenir Programme 2/-

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From The Chairman

MAY I EXTEND A WARM WELCOME

TO OUR AUDIENCES for the Kilrush Opera Society 1965 Season. Your enthusiastic audience appreciation over the years has encouraged and spurred the Committee to greater efforts to maintain and improve the high standard now expected of the Society. We are proud that our audiences are composed not only of a very strong home element but also of a large number who travel long distances to see our productions. These annual pilgrims we welcome particularly and we are hopeful that your impressions of the town, its people and the Society will be favourable.

The two operas being produced this week are the culmination of many months of hard work by the Committee, chorus and a host of voluntary helpers. To the Committee in particular I would like to say a special word of appreciation. They have worked untiringly and selflessly since last year's production and without their great spirit of co-operation this Opera Week would not have been possible. It has been my pleasure to work with them.

May I wish all, many happy memories of their visit to the Opera in Kilrush, 1965.

LAURENCE M. RUSH
CHAIRMAN

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History of the Society

THE Kilrush Operatic Society was founded in 1951 by the Christian Brothers in Kilrush to whom the Society owe a debt of gratitude. Their first production was *The Student Prince* under Bro. Gleeson who was the guiding light. In that show was a very young soprano, then on the threshold of her great career, Josephine Scanlon. Josie O'Donnell of Kilrush was the male lead. Their second production was *The Desert Song*. Josephine Scanlon also sang the main female role and with her was John Dettick who went on to greater fame and has been one of the soloists with the BBC.

After a lapse of three years a committee was formed in Kilrush and the Society produced *New Moon*. The guiding light behind this show was Fr. John O'Brien who did herculean work. For this show two famous singers from England were engaged for the main roles, Patricia Baird and Thomas Round. Mr. Round afterwards became one of the principal singers in light opera in London.

1956 saw still another venture with *Rose Marie*. In this season the female lead was taken by Lisbeth Lennon who was again engaged the following season to sing the name part in *Maritana*. With her in the cast that year were Janet Howe, John Hauxvell and Kenneth McDonald, now one of the principal tenors at Covent Garden.

For the 1958 season the Committee choose *The Daughter of the Regiment*, again with a very strong cast. 1959 saw one of the most successful operas ever produced in Kilrush, *The Lily of Killarney*, in which Veronica Dunne, who is now one of the great favourites, sang the name role. This also brought to the fore two very fine local singers in Gerry Clancy and Jackie Culligan.

In 1960 *The Bohemian Girl* was performed and that was followed by our first Grand Opera *Faust* which was very popular and brought us as fine a cast as could be found anywhere.

Nothing daunted the Committee decided to try something different with *Lucia Di Lammermoor*. In this production also the standard of the cast was very high and the opera was very well received.

(Continued)

History of the Society

(Continued)

THE Society in 1963 decided to produce *Carmen* which is one of the most difficult operas to stage. This was a wonderful success and proved almost our best box office attraction.

1964 gave us *Tosca* with a really brilliant cast which included Victoria Elliott, Veronica Dunne, David Parker, Edward Byles, Gwyn Griffiths, Geoffrey Chard, Evan Thomas and Michael McCann, the fine Limerick baritone.

Now we come to this year when for the first time the Society presents two Operas—*Maritana*, our 1957 production, and *Rigoletto*.

The Committee hope that this year's production will give as much pleasure as the other shows have over the years.

To produce opera in a town the size of Kilrush involves a tremendous amount of hard work and the Committees over the years have worked unstintingly to provide the best possible entertainment to all our patrons and friends.

CONGRATULATIONS TO
KILRUSH on their presentation
of *Maritana* and *Rigoletto*



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JOSEPHINE SCANLON

This fine Irish Soprano is well known to Irish audiences. She has sung previously in Kilrush in The Student Prince, Desert Song and was a brilliant Margurite in Faust. This year she sings the name role of Maritana.



JUNE BARTON

This Australian born coloratura Soprano has a voice of extraordinary range. Has sung with the Sadlers Wells Opera Co. at the Hintlesham Arts Festival and with the Dublin Grand Opera Co. Her second appearance in Kilrush. Previously seen as Micela in Carmen.

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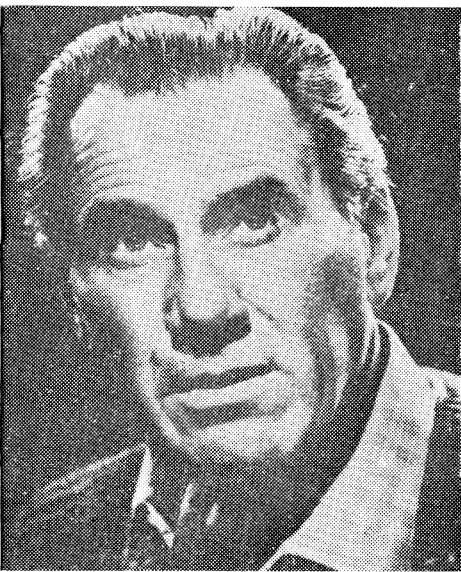
His first appearance in Kilrush. Winner of the Blue Riband at the Royal National Eisteddfod of Wales in 1959. This brilliant young Tenor made his debut in Verdi's Nabucco. He is considered one of the up and coming singers in Europe today.



STUART BURROWS



DONALD CAMPBELL



Welsh born Bass. Sang at Covent Garden. Then sang with the Carl Rosa Opera Co. Has sung in Germany with the Welsh National Opera Co. and on Scottish TV. First appearance in Kilrush.

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The Story of Rigoletto

ACT I

Scene 1: A Hall in the Duke's Palace

THE fickle and amorous Duke of Mantua is giving a feast in his palace. The ladies look at him admiringly while he sings about his conquests in the aria "Questo Quella." He then starts to make love to Countess Ceprano and takes her for a minuet. The Duke's jester, Rigoletto, is amused by the jealousy of Count Ceprano and openly mocks him. But the nobleman Marullo reveals that the hunch-backed jester, too, has a lady love down in the city. Ceprano sees in this a chance of avenging Rigoletto's gibes. Old Count Monterone burst in and calls the Duke to account for having an affair with his daughter. Rigoletto seats himself in the Duke's chair and mocks the old father, who is eventually taken to prison. As he goes he curses Rigoletto, who is suddenly frightened. He remembers that he, too, has a daughter of whom he is so passionately fond that he has kept her existence a secret from the philandering Duke. In fact, she is the "lady-love" Marullo had spoken of.

Scene 2: The Street before Rigoletto's House

A growing fear of Monterone's curse has begun to torment Rigoletto. He encounters the assassin Sparafucile in the street before his house. The assassin offers to kill a fellow whom he has seen courting Rigoletto's "lady." But, Rigoletto, as yet, has no use for an assassin. As he enters his house the music reflects the tenderness he feels for his daughter, Gilda. He impresses on Gilda and the maid Giovanna that they must remember to lock the door, but while he is looking elsewhere a young man slips in. It is the Duke, who after Rigoletto has gone comes out of hiding and tells Giovanna that he is a poor student by the name of Walter Malde and that he is in love with Gilda. They meet and the Duke passionately woos Gilda. Somebody approaches the house and the Duke leaves. Gilda has fallen in love with the "student" and sings of her longing to meet him again in the aria "Caro Nome"—"Dearest Name." Marullo and the courtiers arrive to revenge themselves on Rigoletto by carrying off his "lady love." They are surprised by the jester but make him believe that it is Count Ceprano's wife who is to be abducted. Rigoletto is willing to help at once. Blinded by a mask which they give him as a disguise he actually holds the ladder by which they enter his house and carry Gilda away. Too late he finds out what has happened and remember's Monterone's curse.

ACT II

A Room in the Duke's Palace

The Courtiers have taken Gilda to the Duke. Rigoletto suspects what has happened, pretends to jest about it, then turns and pours curses on them in a savage outburst. Eventually Gilda comes out and he realises that his worst fears are realised. Half-crazy with thirst for revenge the jester swears that the Duke shall not escape the revenge of Rigoletto.



GUINNESS
for-tissimo

The Story of Rigoletto

(Continued)

ACT III

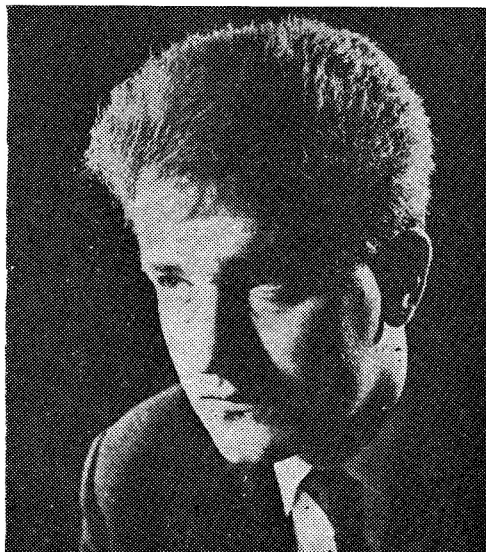
Outside Sparafucile's Hovel by the River

Rigoletto has engaged Sparafucile to murder the Duke by the method he suggested. The jester and Gilda crouch outside the gate. Rigoletto wants to show his infatuated daughter how the faithless Duke flirts with Sparafucile's sister, Maddalena, who has enticed him to the hovel according to the agreement. The Duke enters and orders wine and lodging for the night and sings of the fickleness of women in the aria "La Donna e Mobile." Maddalena flirts wildly with the Duke while Gilda watches with despair. Rigoletto makes her a vow that she shall be avenged. The four voices join in the famous quartet, the Duke flattering Maddalena, she pretending to resist him, Gilda in despair, and Rigoletto full of hate. Rigoletto tells Gilda to travel to Verona disguised as a boy and when she has left, pays half of Sparafucile's fee, promising the rest when the assassin delivers the body of the Duke in a sack the next morning. Maddalena has fallen in love with the Duke, and persuades her brother to promise that if any other man comes through the door in the course of the night he will be killed instead of the Duke. Gilda, who has returned because of her longing for the Duke, overhears the conversation. She decides to sacrifice herself for the sake of her beloved and knocks at the door. Sparafucile drags her inside and knifes his unknown victim. Rigoletto returns at midnight to receive the Duke's body. He is about to throw it in the river when he hears the Duke singing inside the house. With a dreadful premonition the jester opens the sack and finds Gilda who dies in his arms. Monterone's curse has been fulfilled.

NICHOLAS

BRAITHWAITE

*Brilliant young Conductor,
and on his second visit to
Kilrush.*



Rigoletto

Rigoletto	GWYN GRIFFITHS
Gilda	JUNE BARTON
Duke of Mantua	DAVID PARKER
Maddelana	FAITH PULESTON
Sparafucile	DONALD CAMPBELL
Count Monterone	EVAN THOMAS
Marullo	CHARLES CLANCY
Borsa	OLIVER MOLONEY
Count Ceprano	THOMAS MOLONEY
Countess Ceprano and Giovanna ...	AGNES DOYLE
Page	JANE HUMPHRIES



ACT I—*Scene 1:* Hall in the Duke's Palace; *Scene 2:* Street before Rigoletto's House. ACT II—A room in the Duke's Palace. ACT III—Outside Sparafucile's hovel by the river.



LADIES OF THE CHORUS

Margaret Rush, Olive Lynch, Violet Houlihan, Patricia Carmody, Agnes Doyle, Jane Humphries, Cora Culligan, Kay Cotter, Ann Walsh, Breda Walsh, Pauline Clancy, Kathleen Lynch, Margaret Breen, Maureen Blunnie, Noreen Keller, Ann Galvin, Anne Carey, Patsy Gilligan, Mary Dunleavy, Breda Roughan and Mary Lynch.

GENTLEMEN OF THE CHORUS

Jack Keller, Thomas Moloney, William Hally, Paddy O'Malley, Charles Clancy, Michael Mahoney, Senan Shalloe, Seamus Liddane, Oliver Moloney, Stan Meade, Jim Malone, Frank O'Shaughnessy, Michael Ryan, Dan O'Donnell, Harry Keller, Jack McGrath, Jimmy Grogan, Flan Breen, Tommy Downes, Paddy McInerney and Jack Fennell.

Maritana

Maritana	JOSEPHINE SCANLON
Don Caesar de Bezan	STUART BURROWS
Don Jose	EVAN THOMAS
Lazarillo	FAITH PULESTON
King of Spain	DONALD CAMPBELL
Marquis de Montefiori	MORT McINERNEY
Marchioness de Montefiori	TESS WALNUTT
Captain of the Guard	OLIVER MOLONEY
Alcade	PADDY O'MALLEY

OTHER PARTS

Fabiano	JACK McGRATH
Soldier	THOMAS MOLONEY
Old Man	JACK KELLER
Officer	JACK FENNELL



The scene is set in Spain.

ACT 1—Square in Madrid. ACT II—*Scene 1*: Interior of
Fortress; *Scene 2*: A Saloon in the Palace of the Marquis.
ACT III—An apartment in the Villa of Aranjuez.



DANCERS

LADIES: Misses Breda Roughan, Ann Carey, Mary Dunleavy,
Pauline Clancy, Ann Galvin, Mary Lynch; GENTLEMEN: Frank
O'Shaughnessy, Dan O'Donnell, Michael Ryan and Stan Meade.

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GWYN GRIFFITHS



FAITH PULESTON



This young Contralto was born in North Wales. Has been singing principal parts since she was 13 and has won many awards and scholarships. Her reputation at the moment is growing well beyond the borders of her native country.

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The Story of Maritana

ACT I

IN a square in Madrid, Maritana, a handsome gypsy maiden, is singing to the populace. The Gitana has won the admiration of the King who, disguised, mingles with the crowd. He is, however, observed by Don Jose, who plans to prosecute a presumptuous suit with the neglected Queen, Don Caesar de Bazan, an impetuous spendthrift, accosts Don Jose. They converse, when Lazarillo, an apprentice, fleeing from his master and pursued by the Watch arrests Don Caesar's sympathy. Don Caesar challenges the Captain of the Guard, but the former has disobeyed an edict of the King which decrees that "all who fight with the sword shall be shot, except the duel takes place during Holy Week, when the survivor is condemned to be hanged." Don Caesar and Lazarillo are made prisoners.

ACT II

Don Jose enters the prison, and Don Caesar expresses the hope that the King will confer upon him the happiness of falling like a soldier. Don Jose agrees to use his influence on condition that Don Caesar marries a veiled lady. He consents, and after the ceremony is led away to the fortress to be shot. Maritana, for it is she who has become Don Caesar's wife, is conveyed by Don Jose to the palace of the Marquis de Montefiori, and here is made to meet the King, who impersonates her husband, the Count. But the arrival of Don Caesar, disguised, frustrates Don Jose's scheme. The Count has escaped death through the intervention of Lazarillo who, while the soldiers are carousing, has extracted the balls from their weapons. Don Jose persuades the Machioness de Montefiori to appear as the "veiled lady", and Don Caesar's is re-arrested, while Maritana is removed to the Villa d'Aranjuez.

ACT III

Maritana is again subjected to the King's importunities. Don Caesar, who escaped from his prison, forces an entry into the room and recognises the King who, however, claims to be the Count de Bazan, whereupon Don Caesar determines to impersonate the King, and so is enabled to learn that a Royal pardon had been granted him. Don Caesar, risking all, seeks Maritana and convinces her that he is the man whom she mysteriously wedded. Then, seeking to escape, he scales the wall of the villa and enters the Royal garden. He arrives just in time to rescue the Queen from the insolent suit of Don Jose, who falls in the encounter. This proof of the Count's devotion moves the King to restore to him his bride and to appoint him Governor of Valentia.



Proprietor: TIMOTHY SHEEHAN



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DAVID PARKER

A well known Welsh Tenor who has sung with the Welsh National Opera Company, in Operatic Films and as a Guest Singer with the Italian Companies abroad. This is his second appearance in Kilrush following his fine performance in "Tosca" last year.



EVAN THOMAS

A native of Cardigan-shire, Wales. Has sung with the Carl Rosa and Sadlers Wells Opera Companies. Has appeared several times with the Welsh National Opera Co. and the Dublin Grand Opera Society. Now appearing in Kilrush for the third time.

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Back: CHARLES CLANCY (Marullo); AGNES DOYLE (Countess Ceperano and Giovanna); OLIVER MOLONEY (Captain of the Guard and Borsa); JANE HUMPHRIES (The Page). *Front:* PADDY O'MALLEY (Alcade); and THOMAS MOLONEY (Count Ceprano).

House Manager: Mr. J. C. Clancy; Stage Manager: Mr. L. M. Rush; Scenery: Miss E. Lynch; Lighting: Mr. M. Phillips and Mr. Jackie Madigan; Costumes: Ladies Committee and Gings of Dublin; Stage Props: Mr. Sean Cotter; Make-Up: Mr. J. A. Doyle; Bookings: Mrs. C. B. O'Carroll; Programmes: Miss Patsy Pryall; Ice Cream and Tea for Cast: Ladies Committee.

Choreography Mrs. Dodo Kelly

PATRICIA WOOLDRIDGE

This brilliant young Australian Soprano and Pianist has taken on the task of training our chorus this year. She won the Shell Operatic Aria competition in 1962 and came to England in 1963 to pursue her career. She has sung a Concert with Sir Adrian Boult conducting, and has appeared in many principal operatic roles. Patricia has a great future and much more will be heard of her.



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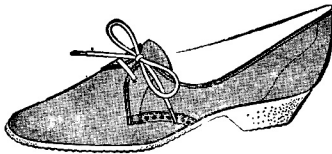
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HARRY POWELL-LLOYD

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Clancy and Mr. J. P. Farrell.

Acknowledgements

THE Society would like to extend their great thanks to the following who by their assistance have helped us so very much.

To the Arts Council very sincere thanks for their many generous contributions over the years and again this year.

To Messrs Arthur Guinness, Son & Co. Ltd who have helped us very much.

Thanks to the Christian Brothers for letting us avail of any facilities we require.

To Mr. and Mrs. Sherin who over the years have placed at our disposal both their house and their piano at all times.

To Mrs. Tess Hearne for her kindness and help for rehearsals.

The West Clare Drama Festival for the loan of stage equipment.

Our advertisers for their generosity.

All who have lent stage furniture and properties.

The Town Clerk for the use of the Town Hall for orchestral rehearsals.

Mr. Jamo Clancy for the use of the Badminton Hall for scenery painting.

Mr. Heinz Uebelacker for his assistance with our new programme and for all his help in many other capacities.

M. O'Sullivan & Sons for their help with advertising, etc.

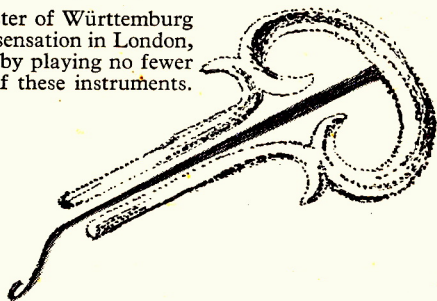
J. P. Farrell for the use of his premises and phone for booking.

To all who assisted with scenery, lighting, stage erection, costumes, booking, make-up, stewarding, raffle, programmes and ice cream.

And lastly to the large number of people who by their voluntary assistance make this week possible.

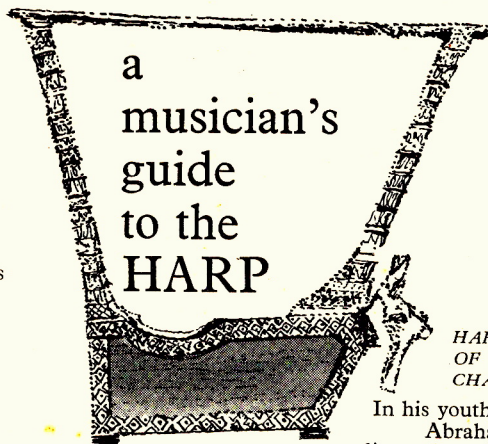
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